

University of Toronto
Royal Conservatory of Music



OPERA SCHOOL
General Director, Peter Ebert



Libretto by Maurice Maeterlinck
Sung in French

March 1, 2, 4 and 5
8 p.m.

MacMillan Theatre
Edward Johnson Building
1968

PRODUCTION STAFF

<i>Technical Director</i>	William Severin
<i>Stage Manager</i>	Trixie Lederer
<i>Assistant Stage Manager</i>	Mina Orenstein
<i>Assistant to Mr. Ebert</i>	John Leberg
<i>Assistant to Mr. Jackson</i>	James Colbeck
<i>Production Assistant</i>	Mina Orenstein
<i>Head Carpenter</i>	Michael Pariselli
<i>Carpentry Crew</i>	Douglas Teddman Stephen Chadwick David Isaac
<i>Properties</i>	Brian Silversides Ann Skinner
<i>Costumes executed by</i>	Elizabeth Severin
<i>Wardrobe</i>	Mary Louise Cox Shirley Brennick
<i>Set Painting and Decoration</i>	Roger Read
	Stephen Chadwick
<i>Lighting Board Operator</i>	William Severin

OPERA SCHOOL STAFF

<i>Music Director</i>	Maestro Ernesto Barbini
<i>Stage Direction</i>	Herman Geiger-Torel Leon Major, Robert Sherrin
<i>Vocal Coaches</i>	George Brough, Nora Clemons, Myer Fredman, Tibor Polgar, Alfred Strombergs, Antonina Yaroshevich
<i>Resident Designer</i>	Brian Jackson
<i>Resident Scenic Artist</i>	George Schlögl
<i>House Carpenter</i>	Gordon Henderson
<i>Technology Director</i>	Wallace A. Russell
<i>Production Secretary</i>	F. Louise Piller

The Opera School will present "The Medium" by Gian-Carlo Menotti and "Down in the Valley" by Kurt Weill on March 29, 30, April 1 and 2.

SYNOPSIS

ACT I

Scene 1. A FOREST. Prince Golaud, grandson of King Arkel of the mythical kingdom Allemonde, has become lost while on a hunt in the depths of the forest. By the side of a stream he comes upon a frightened, weeping young girl who has an impenetrable remoteness about her — an other-worldliness. Mélisande answers Golaud's questions mostly with oblique replies. The mystery of her origin deepens when Golaud sees a golden crown at the bottom of the stream, but she refuses to let him recover it for her. Finally, Golaud wins her confidence sufficiently to persuade her to follow him out of the forest.

Scene 2. A ROOM IN THE CASTLE. Geneviève, mother of Golaud and Pelléas, reads a letter from Golaud to his brother explaining how he found Mélisande in the forest and that he has married her. He asks Pelléas to light a lamp in the castle tower as a sign that the King is willing to receive Mélisande as if she were his daughter. Although Arkel had hoped that Golaud, after the death of his first wife would make a political marriage, he decides to accept Mélisande. Pelléas enters to relate that he has received another letter — from a friend who is on his death-bed and wishes to see him again. The King reminds Pelléas sternly that his own father is perhaps nearer to death than his friend and needs him even more. Geneviève asks Pelléas to light the lamp in the tower.

Scene 3. ON THE CASTLE TERRACE. Mélisande feels oppressed by the dense forest surrounding the castle. Geneviève comforts her by saying that she found the all-pervading darkness difficult to bear at first, but she has become used to it over the last forty years. Pelléas joins the women; he and Mélisande are very shy of each other. From the terrace they watch the mist rise from the sea and a large ship sail from the harbour into the open sea, the same ship that brought Mélisande to these shores.

2 minute pause

ACT II

Scene 1. A WELL IN THE PARK. Pelléas brings Mélisande to an old well in a shady part of the park to escape from the heat of midday. Mélisande playing carelessly with her wedding ring lets it fall into the deep water where she cannot reach it.

Scene 2. A ROOM IN THE CASTLE. Mélisande is nursing Golaud who has been wounded when his horse suddenly bolted during the hunt. Mélisande weeps but she cannot explain why she is so unhappy. In trying to fathom the reasons Golaud scolds her for being childish. He takes her hands in his and notices that she is not wearing her ring. She lies to Golaud saying that it slipped from her finger as she was looking for shells with her step-son Yniold in the grotto by the sea shore. Golaud forces Mélisande to go and search for the ring immediately, the same night, and tells her to ask Pelléas to help her.

Scene 3. THE ENTRANCE TO THE GROTTO. Pelléas and Mélisande approach the grotto. Both are rather frightened of the dark; they decide to wait until the moon will break through the clouds. Suddenly the cave is flooded by beautiful moonlight, but Mélisande sees a dark huddle of figures in the entrance. Three old beggars have fallen asleep on the rocks. Mélisande is too frightened to go on.

Interval

ACT III

Scene 1. ONE OF THE TOWERS OF THE CASTLE. Mélisande is brushing her hair at her window as Pelléas calls to her from the terrace. He tries to reach her hand to kiss it but the window is too high. Mélisande's long hair cascades down over Pelléas. As he caresses her hair Golaud comes on the scene chiding both of them for their juvenile behaviour.

Scene 2. THE VAULTS OF THE CASTLE. Golaud has taken Pelléas down into the deepest dungeon where he shows him a stagnant pool of evil-smelling water.

Scene 3. THE CASTLE TERRACE. Pelléas is glad to breathe fresh air again. Golaud warns him of too close a relationship with Mélisande.

Scene 4. ONE OF THE TOWERS OF THE CASTLE. Golaud tries to elicit from his son Yniold whether Pelléas often visits Mélisande, what they talk about and whether they kiss. The child's replies seem innocent enough, but Golaud, tortured by his suspicions, sits Yniold on his shoulder to let him spy on Pelléas and Mélisande through the window. The boy is frightened by Golaud's questioning.

2 minute pause

ACT IV

Scene 1. A ROOM IN THE CASTLE. Pelléas and Mélisande arrange to meet at the well that night. Arkel enters; he is glad to talk to Mélisande and tries to persuade her that her presence in this castle of gloom will soon herald a new era of joy and youthful happiness. Golaud enters looking for his sword. Mélisande hands it to him trembling with fear. Golaud taunts her for the deceptive innocence of her eyes. In a sudden fit of mad jealousy he drags her about the floor by her beautiful long hair.

Scene 2. A WELL IN THE PARK. Pelléas and Mélisande confess their love for each other. Golaud has been spying on them; he kills Pelléas, Mélisande flees.

ACT V

A ROOM IN THE CASTLE. Mélisande has been wounded by Golaud. She is too weak even to hold her new-born baby. Golaud, in a fit of remorse and despair, tries to force Mélisande into a confession of guilt. "Of course I loved Pelléas," she says, "but it was not guilty love." Golaud is not sure that she has understood his questioning. Mélisande dies.

OPERA ORCHESTRA

First Violins Isabel Vila — Concertmaster, Claude Hamel, Noriko Hayashida, Rosemarie Klimasko, Jaak Liivoja, Elaine Mossop, Helen Schmidt, †Harvey Segal, Ian Wenham, Ann Woolner.

Second Violins Ginette Chang, Robin Christie, Andrea Currie, Carolyn Gadiel, *Terry Holowach, †Stanley Kolt, Harry Skura.

Violas John Barnum, *Margot Burton, Tadeusz Gugula, Elizabeth Ganiatzos, Frances Lister, †John Mair, Marion McDougall, Allan Teeple.

Celli *Norman Abbott, Paul Darby, Esther Gartner, Carole Gibson, David Hetherington, Leslie Snider, †Donald Whitton.

Double Bass Richard Belford, *George Greer, Jane MacAdam, Peter Madgett.

Flutes *Stephen Pedersen, Nicholas Schmidt—Picc., Cynthia Shuter.

Oboes Donna Ko, *Frank Morphy, Sandra Watts—Cor Anglais.

Clarinets Harold Gomez, *Peter Smith.

Bassoons *Mitchell Clarke, David Klausner, Brian Taylor.

French Horns Richard Ford, *Miles Hearn — Librarian, George Lloyd, John MacDonald.

Trumpets *Donald Harris, Michael Malone, David Moore.

Trombones John Dowden, David Elliot, *Ken Knowles.

Contra-Bass Clarinet Daniel Stephens.

Harp Rhonda Baker.

Timpani Paul Caston.

Percussion Susan Stone.

*Principal

†Teaching Assistant



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PELLEAS ET MELISANDE

LYRIC DADA BY THE ACT (FRENCH SCENE)
 (in French)

Book by Maurice Maeterlinck

MUSIC BY CLAUDE DEBussy

MELISANDE.....LUCERAZA ROSS
 GODEFROY.....KATHLEEN HOWARD
 LITTLE YNOLD.....LOUISE HORTA
 PELLEAS.....EDWARD JOHNSON
 GOLLUM.....CLARENCE WHITEHILL
 ARKE.....LEON BORDIER
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1968 06

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Royal Conservatory of Music

OPERA SCHOOL

presents

PELLEAS AND MELISANDE

Music by Claude Debussy

Libretto by Maurice Maeterlinck

Conductor	Maestro Ernesto Barbini
Director	Peter Ebert
Designer	Brian Jackson
Lighting Design	Donald Acaster

CAST

Golaud	} Grandsons of Arkel	Donald Rutherford
Pelléas		Paul Trepanier
Mélisande		Danielle Pilon
Geneviève, Mother of Pelléas and Golaud		Sonia Rohozynsky
Arkel, King of Allemonde		Herman Rombouts
Yniold, Son of Golaud		René Rosen
Doctor		Lloyd Dean
Nurse		Mary Cunningham
Beggars		John Leberg, Adam Maaloe
Servants		Clare Bewley, Sally Birkett, Lynn Blaser, Rita Bolton, Oksana Bluy, Carol Inch, Elena Morfea, Raisa Sadowa, Susan Scott
Chorus		Members of the Opera School

Libretti for sale in the lobby

The Royal Conservatory of Music wishes to express its appreciation to the Toronto Musicians' Association, the Actors' Equity Association and I.A.T.S.E. for their assistance and co-operation in making these performances possible.